

COLLEGE NIGHT

Scores and
Comments Inside

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Students and faculty compete in 'Dr. Patton vs. the World'

By KESHIA MCCLANTOC



Students and faculty alike competed against trivia aficionado Dr. Michael Patton and succeeded.

Keshia McClantoc | The Alabamian

On Thursday Feb. 23, students piled into Farmer to face off in the Montevallo Honors Organization's (MHO) annual event, 'Dr. Patton vs. the World.' This event pits students, professors and anyone else who shows up in a trivia contest against beloved philosophy professor, Dr. Michael Patton.

Participants can either play alone or in teams. Everyone has the same goal – to outwit Patton. Trivia categories vary, but this year included questions about fashion, political science, sports, video games, geography, holidays, science, foreign languages and even a special Montevallo-themed category.

Sara Perry, a junior English major

and the president of MHO said that they hold 'Dr. Patton vs. The World' each year so they can bring together both the academic side of campus and the fun, social side.

"My favorite part of watching the event each year is seeing how all the different students on campus interact with the different professors," Perry said.

This year Patton pulled ahead at the start but the win eventually went to team 'V for Vandiver,' a team made up of different professors from around campus. Second place went to team 'W for Winner,' a student team, and third place went to Patton, who had named his single-member team "11+1 = 12."

Will Kirkpatrick, a junior English major and member of second place team, 'W for Winner,' said this was his second time coming to 'Dr. Patton vs. The World.' He said his favorite part of the evening "was getting to beat Patton at trivia" and that he was sure to return again next year to do it again.

Overall, the event is one that brings both students and professors together in a battle of wits. Both students and professors alike enjoyed themselves and promised to return again next year for another round, while Patton promised to return next year seeking revenge.

NEWS *in* BRIEF

By GEORDIE KENNEDY

NBC, 2-26-17 Twenty-eight people were reported injured Saturday in New Orleans after a drunk driver allegedly crashed through Mardi Gras festivities. Twenty-five-year-old Nielson Rizzuto has been charged with two counts of first degree vehicular negligent injury for plowing through a crowd celebrating the yearly Endymion parade and crashing into a dump truck. The New Orleans Police Department reported Rizzuto's blood alcohol content to be around .232, nearly three times the legal limit. Conditions of the victims vary currently but no deaths have been reported.

CNN, 2-27-17 National outcry continues following the vandalization of a Jewish cemetery in Philadelphia two weeks ago. Mt. Carmel cemetery is the second Jewish graveyard vandalized in recent weeks, the other being in St Louis. Philadelphia police are still looking into the vandalism, having classified it as institutional vandalism. The cemetery was part of a larger property, and as it appears currently, only the Jewish graves have been damaged. By present accounts, between 75 and 100 tombstones have been overturned or otherwise vandalized. This is widely considered an act of direct anti-semitism as a result of recent political tensions.

BBC, 2-27-17 Rocket and aeronautics company Space-X announced that it plans to send two private citizens around the moon by next year. "This presents an opportunity for humans to return to deep space for the first time in 45 years," says Space-X CEO Elon Musk. Space-X and NASA, in a cooperative effort, plan to begin unmanned test flights later this year, while the selected crew undergoes intensive training. The identities of the two passengers have not been released, with Musk simply stating that they "are not from Hollywood."

Changing Shape: UM welcomes new art professor

By DEZIRAE BURNETT

Some people see art in music, others through a camera lens or in a pallet of paint. For Tanner Young, art is in everything. From metal tools to scraps of wood and plastic, Young sees beauty, potential and a story begging to be told.

"Sculpture is in itself an absurdity, but makes the most sense," Young recently wrote in an introduction to his latest collection of work. "Physically and lyrically, it allows experiences to be recalled, our realities to merge and the routine and familiar to become new again."

Young is the newest University of Montevallo Art Department faculty member, serving as both an assistant professor and director of the sculpture concentration.

His predecessor, Ted Metz, retired last spring after 42 years in the position.

"We were looking for an exact copy of Ted Metz," joked Scott Stephens, Ph.D., Art Department Chair. "That kind of energy, ambition, skill, all those kinds of things, were something we were looking to keep in our program. Tanner represented that."

A Texas native, Young attended the University of Texas at Tyler, where he received his Bachelor of Fine Arts in 2008.

It was there that Young decided to become an artist.

"I was always obsessed with drawing as a kid," he explained. "This carried over into high

school, and I took drawing classes in college. I decided to keep taking art classes, and then sculpture consumed me."

After graduation, Young enrolled at the University of Nebraska-Lincoln, where he worked as an instructor until earning his Master of Fine Arts in 2011.

A year later, he began working at Ohio University as a sculptor, foundations instructor and shop technician.

"The studio, shop, classroom is a contagious and invigorating environment. I am forever a student, and I learn from students and teaching," he said.

Young heard about the UM position at the beginning of 2016 while looking at jobs online.

Ultimately, it was the University's dedication and support of the arts which cemented his decision to join the faculty.

"It's more like a tight-knit community," he said. "You can tell that the arts are really important to this school, and that's great."

The assistant professor made his debut last semester, bringing with him a new range of skills and experiences with which to refine the UM sculpture concentration.

"The curriculum is pretty well set, but part of his job is to start introducing classes that represent his real expertise," Stephens explained. "We have another

faculty director who teaches 3-D design, Lee Somers. We expect he and Tanner to really integrate the digital with sculpture."

As an instructor, Young varies his teaching style, adapting his methods to be effective in both the classroom and workshop.

"When I'm in the classroom, where there's not a table saw or drill press, you don't lose a special power but it's so nice to jump on a table saw and think about what you are [teaching]," Young said.

In order to teach most effectively, he prefers a combination of classroom and hands-on learning.

"There's a lot of freedom in it, but you have to kind of be a Swiss Army knife when you're teaching sculpture," he joked.

One way he achieves this is by drawing on his own experience as a working artist.

Recently, the Bloch Hall art gallery featured Young's collection, "riffs, drifts, shifts, and myths."

The exhibit, comprised of pieces Young completed over the past two years, communicated Young's current modes of thinking, his behavior and the studio environment in which he immerses himself.

"I use building materials and found objects to construct environments and to tell stories," he said.

His sculptures, made of wood, broken reflectors and metal



Young began as an assistant professor at UM in fall of 2016.

Dezirae Burnett | The Alabamian

castings of tools tell tales of new directions, changing ideas and hope for the future.

As for his future at UM, Young plans to help his students grow both in skill and conceptually in their work as well as make his mark on the University.

"When I got here, I could tell that the program was really strong," Young said. "What I want to do is continue on that and kind of elaborate on that with a fresh perspective, adding to this rich history and foundation that is already here."

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Fashion on the Bricks: “Athleisure”

By LILY DICKINSON

Cool and comfortable clothing is all that a college student asks for, and “athleisure” certainly delivers. “Athleisure,” a portmanteau of athletic and leisure, is the style of wearing clothes typically associated with athletic activity, such as basketball shorts or yoga pants, at any time you want, during any and all activities!

“I’m a track athlete here so I’m so used to wearing just a t-shirt and shorts,” said Freshman Davia Palmer about why she prefers athletic clothes. “Waking up early in the morning when you have an eight o’clock class, just throwing on a t-shirt and shorts is what I like to wear. Especially in this type weather.” Palmer loves her athletic outfits so much, she finds herself wearing them “seven days a week.”

Junior Andrew Givan, who wears his athletic clothes “almost everyday,” agrees, saying, “It’s more comfortable and I’m able to be more active in it.”

“What appeals to me? I guess

their comfort,” Daniel Muyambi, a freshman, said about his athletic wear. “Some of them are quite stylish and some of them are quite fashionable, so that appeals to me. And they’re practical if I am going to workout or about to train.”

Like Palmer and Givan, Muyambi also chooses to wear his athletic clothes as often as possible. “I have practice everyday and I workout everyday, so I wear them quite regularly. If I go to class, then maybe that’s the only time I don’t wear it.”

Finding a favorite athletic outfit is a must if you want to jump in like on this trend. Perhaps you will be like Palmer who loves “a Nike tank top with Nike shorts.” Or maybe Muyambi’s go-to of “sweatpants and trainers and a half-zip jacket” or Givan’s simple preference of just running shorts is more your speed. Whatever it may be, just know your athleisure outfit will keep cool, comfortable and ready to go!



What attracts UM students to this sporty trend? It’s chic while keeping you comfortable and encouraging you to get active.

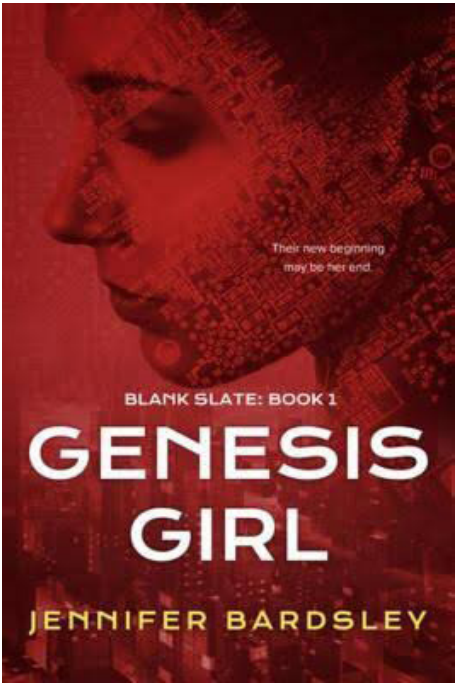


Katie Compton | The Alabamian

Show us how you’re rocking your best athletic outfit! Tag us in a selfie showing off your favorite “athleisure” clothes with **#UMAthleisure** for a chance to be featured on our page!
Instagram: **@umalabamian** Facebook: **The Alabamian**

Book review: “Genesis Girl”

By LESLIE SMITH



“Genesis Girl” is a young adult science fiction novel, published in 2016 and written by Jennifer Bardsley and set in a dystopian North America. The 18-year-old protagonist, Blanca, has lived a sheltered life. She was

raised in Tabula Rasa School, where she has been alienated from the outside world and kept “pure” from technology use. Blanca has never been online and doesn’t even know how to text. Her lack of a virtual footprint makes her

extremely valuable, and upon graduation, Blanca and those like her are sold to the highest bidders. Blanca is purchased by Cal McNeal, who uses her to win over his son and rekindle their relationship. But the McNeals are soon horrified by just how obedient and non-defiant Blanca is. All those mind-numbing years locked away from society have made her mind almost impenetrable. By the time Blanca is ready to think for herself, she is trapped. Her only chance of escape is to go online, the place she has been taught to fear.

The use of the term Geisha did not sit too well with me, probably because I feel it is an appropriation of the term. Bardsley uses it to describe a Vestal (which is what Blanca is, an individual separated from society and technology) who is not sold to a company for use in advertisements, but rather to an individual for personal use. It is heavily implied, both indirectly and directly, that Geisha vestals service their purchasers in a sexual manner.

A Japanese Geisha is a traditional entertainer who acts as a hostess to male patrons. They have a wide variety of skills which includes classical music, dance, parlor game (think board games and card games), and conversation. Their career is basically being a pleasurable dining partner. There is a nasty habit in Western communities to consider Geishas to be something along the lines of a prostitute. This is completely ignorant and incorrect, and a stereotype that “Genesis Girl” indirectly supports. The only other thing that stood out to me as sub-par was the drag that occurred about a third into the book. It basically served as a mental break down for Blanca, which while I understand is necessary, still went slow and was a little difficult to read.

However, Blanca was my favorite thing about this book. She goes from seeing herself as a strong, secure character, to losing everything she thought was true about herself and having to do a complete overhaul about her thought process and character, to becoming strong and secure in herself again. She was so dynamic, and she grows so much through

the book, which is honestly my favorite thing to see in a female character. This story is wholly hers, and that’s so wonderful.

The concept behind this story is also incredible, although it scared me off at first. I was worried I would get the same forced, tech is bad because the youths are addicted to it bullshit. Bardsley however manages to bring forward the so true concept of balance, showing how technology enhances our life as well as hinders it, which is something Blanca learns in the course of the novel. This was such a refreshing message to have.

The ending was also entertaining. Once Bardsley pulled us into her high stakes rising action it was a smooth shot of anticipation and impatience to get to the resolution, which was satisfying. There is a cliché plot twist thrown in there, but Cal and Blanca’s father and daughter relationship eclipsed it with all the warm fuzzies I wanted. The characters were just as wonderful as the story, all playing their own little mind games with each other that kept me interested in their dynamics and how everything would play out.

On The Bricks WITH KESHIA MCCLANTOC

- 1) Why do you think Black History Month is important?
- 2) Do you think the University of Montevallo has done a good job in celebrating Black History Month?
- 3) What else do you think could be done to honor Black History Month?



ERIN GREEN, Sophomore Political Science and English Double Major



PANDORA JONES, Junior Theatre Major



SENERACA BROWN, Senior Biology Major

- 1) Black History Month is important because our current educational system whitewashes history. Black people have suffered a lot in this country but still have made amazing contributions to society. That needs to be celebrated.
- 2) I feel like Montevallo has. They have had guest speakers, a black history trivia event and other activities.
- 3) I think maybe having more events could help, but I’d honestly like to see more involvement with other minorities such as Women’s History Month, Native American History Month and LGBT History Month.

- 1) I believe Black History Month is important because schools don’t teach you how important the non-famous black people were. It wasn’t just Rosa Parks and Martin Luther King Jr. The more Black people who are shown doing diverse things, the more Black youth are inspired to do great things.
- 2) I live off campus so I’ve only seen like two events but I never had time to go to them or see what else they had.
- 3) I feel like more advertising at each building could help get attendance from commuters like me. Also, I’d like to see more classes teaching little-known Black history facts and recommending events (like the play, “The Green Book,” for attendance incentives.)

- 1) I think that Black History Month is important because it teaches the youth of tomorrow about the struggle of our ancestors to remember what one has today was not given but worked for.
- 2) I feel like Montevallo made good efforts to celebrate Black History Month as best as it can with its available resources.
- 3) I would love to see incorporation of more minority organizations work and more school advertisements for these events.

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UM athletics' seasons show promise

By ALEX TEJADA

On Saturday, Montevallo's men's basketball season ended in the Peach Belt Quarterfinal. The Falcons fell 99-107 to Augusta despite 26 and 23 points from seniors Javonte Douglas and Kevin Kelly. The Jaguars advance to the Peach Belt semifinals and the Falcons finish 2017 with a 17-10 record before moving to the Gulf South Conference later this year. Montevallo finished the regular season with 11 conference wins and a share of the Peach Belt West division title.

Cheyenne Thompson took home the 1500 and 3000 meter individual titles as she helped the women's cross country team to a team victory in Georgia. The Falcons placed first in the Cougar Invitational, which was the first outdoor meet of the season. The Falcons racked up 146 points which was 11 more than second place Augusta. The men's team finished second to the hosts, Columbus State. The men's and women's teams travel to Huntsville for this weekend's UAH Charger

Invitational before next week's Division II Indoor National Championship.

Over the weekend, the women's tennis team kept their perfect start to the season intact with a 8-1 victory over Clayton State to open conference play. The Falcons have outscored their opponents 76-5 in the first nine contests. Sophomores Emily Beatty, Alina Munteanu and Julia Berg have continued to build on impressive freshman seasons. Newcomers Amanda Gautreaux and Merel Van Zutphen have also made bright starts in their first seasons. Coach Albertsen's team have two away conference clashes this upcoming weekend at Flagler and Armstrong State.

Montevallo baseball has opened their conference schedule after a weekend home series against Lander. The Falcons dropped the first two games but won on Sunday by a resounding 12-4 margin. Freshman Anthony Porter pitched 5 and a third innings, striking out five batters



Montevallo catcher Chad Wagner in a game against Trevecca Nazarene.









Courtesy of UM Athletics

and only allowing two hits on the way to the win. The 9-6 Falcons face a weekend series against Auburn-Montgomery before conference play continues against

Georgia College. The softball team has started 8-9 and open conference play on Saturday at Georgia Southwestern. Holly LaForce leads the team with a .396 batting

average. Pitchers Abbey Pratt and Jocelyn Rivera have three and five wins respectively.

GO TO THE GAMES!

BB	FRI. MAR 03	WLAX	SAT. MAR 04	WTEN	SAT. MAR 04
	VS			AT	
AUBURN UNIVERSITY MON...			TAMPA		FLAGLER
6 P.M.			12 PM		9 AM
MTRACK	SAT. MAR 04	WTRACK	SAT. MAR 04	SB	SAT. MAR 04
	AT			AT	
UAH CHARGER INVITATIO...			UAH CHARGER INVITATIO...		GEORGIA SOUTHWESTERN ...
					1 P.M.

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‘Pen Strokes of Justice’ brings a piece of history back to life

By LILY DICKINSON



Judge Edwin Horton was the judge of the historic Scottsboro Boys case in 1932. Lily Dickinson | The Alabamian

On Thursday Feb. 23, students, faculty and spectators alike gathered in Comer auditorium to hear Alabama Humanities Foundation speaker Rebekah Davis give an immersive presentation on Judge Horton and the historic Scottsboro Boys case.

The Scottsboro Boys refers to a group of nine young African

American men who, in 1931, were accused of rape by two white women they were on a train with. The case was rife with racism and corruption and, despite evidence to the contrary, the Scottsboro Boys were found guilty.

Davis started off her presentation by pulling out what looked to be an unremarkable tin lard

bucket. “This is no ordinary lard bucket,” Davis said, before she revealed that it had once contained a portion of the almost 700-document collection that Judge James E. Horton, who presided over the case and later overturned the conviction, had amassed over the years during the Scottsboro Boys trials.

“When the newspaper did a story about the fact we were trying to put this monument for Judge Horton, that’s when his daughter-in-law, who’s in her nineties now, walked into my door fifteen minutes before closing one day and said, ‘I saw where y’all were putting up this monument, we have this lard bucket, would you like to come see it?’” Davis said, describing how the lard bucket came into her possession. Before then the lard bucket, which was one of a few buckets distributed between Horton’s sons, had been sitting in a closet, almost forgotten.

Interspersed throughout the presentation were readings of the documents by a volunteer group of Montevallo students, faculty and staff. This helped bring life to the story that was being told, fully engrossing attendees in the emotions surrounding the case.

The letters, telegrams, testimonies and articles found in the lard bucket worked as a time machine to the past, allowing a closer look at the Scottsboro Boys case and the feelings around Judge Horton’s actions during and after the many trials and retrials.

Some of the more interesting documents included letters demanding the release of the boys

from groups such as the Custom-ers of a Harlem Root Beer Shop or the United Councils of Working Class Women. A profanity-laced letter from a Civil War veteran from the North served to represent, along with other documents, those who supported the imprisonment of the Scottsboro Boys and in turn rejected Judge Horton’s actions.

While the lawsuit of one of the Scottsboro Boys, Hayward Patterson, was instrumental in ensuring that there would be African American jurors in future cases, the outcomes for both the Scottsboro Boys and Judge Horton was not necessarily the happiest of endings. Most of the Scottsboro Boys ended up escaping into obscurity, while a few met more tragic ends.

Unfortunately, Judge Horton committed career suicide with his actions in the case, leading him to retire and spend the rest of his life on a farm with his family. With the presentation concluded, Davis ended with a quote of Judge Horton’s that perfectly expressed his own actions during the Scottsboro Boys case: “Let justice be done though the heavens may fall.”

Rozelle presents the “American Zombiescape”

By ERIN GREEN

On Jan. 30, English professor Dr. Lee Rozelle gave a talk about his recently published book called “Zombiescapes and Phantom Zones.” The event was hosted by the Department of Environmental Studies because Rozelle’s book discussed environmental issues in literature. Dr. Alexander Joseph Beringer gave an introduction and welcome by reading the blurb for “Zombiescapes and Phantom Zones.” “It’s good guys, really good,” said Beringer. Beringer informed the students that the book could be considered a sequel to Rozelle’s prior book, “Ecosublime.”

“I am an eco-critic. I study nature,” Rozelle said when informing the audience

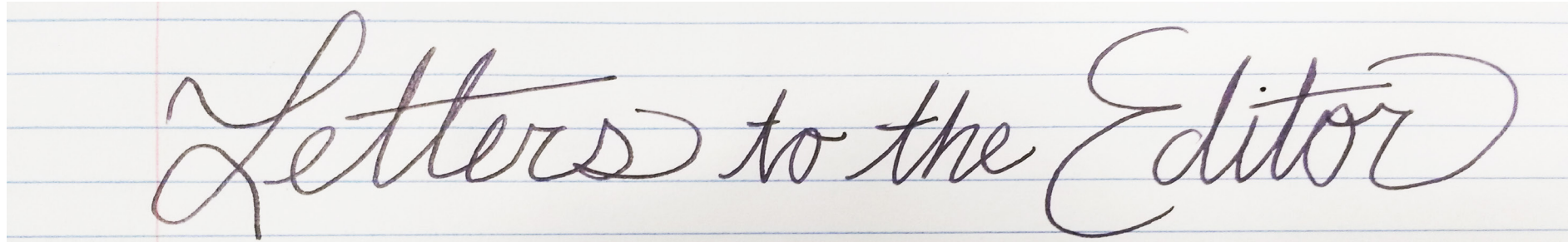
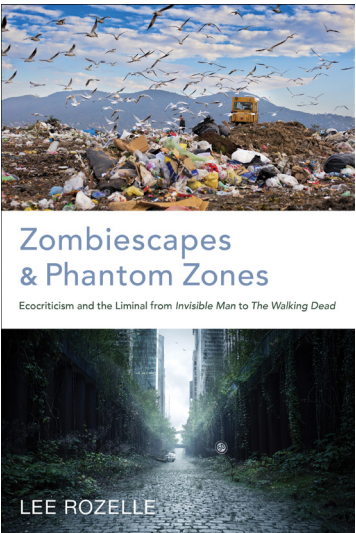
at the event why he wrote “Zombiescapes and Phantom Zones.” Rozelle explained how he was interested in monstrous nature and plant horror books that depicted nature in a darker tone. “I’ve been interested in The Walking Dead.” Rozelle described how his goal was to explore the correlation between “The Walking Dead” and the landscape.

In his book talk Rozelle showed images of popular environmental horror such as scenes from “Night of the Living Dead” and panels from the comic, “The Walking Dead.”

“The Walking Dead introduces animals rights, climate and food depletion,”

he said. He explained how barriers was an important theme in his study of zombies and ecocriticism.

One interesting feature of this event was that the first ten people to arrive received a free copy of “Zombiescapes and Phantom Zones.” Lily Elmore, a junior political science major and one of the winners, said she was excited to look at the things Rozelle discussed. “I’m excited about how you can connect the ideas of zombies to the ideas of ecological issues we’re facing now.”



Interested in having your voice heard? Write a letter to the editor! Submissions must be sent to alabamian@montevallo.edu

Dear Ms. Stallworth,

As many residents of both Montevallo and the University of Montevallo may know the world is in the midst of simultaneous environmental, energy and food waste crises. These problems, while seemingly unrelated and huge are actually interconnected, and while intimidating can be solved if communities make changes for the better. One such change that could be practically done in Montevallo is to install a food waste biofuel conversion generator. This could solve both the food waste problem of larger cafeterias by turning food waste into a fuel that cleanly produces power for the campus, which also helps both the energy crisis and the environmental crisis.

Installing a food waste biofuel conversion generator, or “food waste generator” for short, is a significant investment with an average of a \$20,000 price tag and would need to be installed over summer break as it could disrupt the cafeteria’s ability to produce meals for students. Despite the complications and risk involved in installing the unit this investment has much higher returns as every two pounds of food waste provides enough power to supply four buildings with a power consumption rate of two kilowatts per hour for three hours, which obviously would save the University of Montevallo money on their power bill. The U.S. Energy Information Association states that the average household saves \$100 a month on their power bills. Assuming that a larger scale cafeteria would have proportionately higher savings of approximately \$500 every month, the unit would pay back the investment in 40 months and by the fourth year of operation it would generate a savings profit of \$4,000.

This magnificent piece of technology is the key to solving, or at least a large step towards solving, three world crises. But communities just like ours have to adopt it as a change for the better. Change starts at home, and while some say someone else should change first, it needs to start somewhere and what better place than the innovative, open and resourceful community and University of Montevallo.

Sincerely,
Brian Rauch

Dear Ms. Stallworth,

The University of Montevallo needs to update their questionnaire for students applying for housing to create better roommate combinations. More in-depth questions about our basic lives as well as some of our everyday habits will allow the University to make a more educated match on who to combine for possible roommates. The University needs to make themselves more aware of students’ hobbies, study habits and athletics before making combinations of students. Last semester I was placed with someone who I quickly learned was not a good combination for me. We had conflicting schedules due to her participating in athletics, as well as opposing sleep and study habits. This caused a lot of havoc within the room. If the University updated their questionnaire, it would save other students from experiencing what I had to experience.

By asking more in-depth questions about the students when trying to create roommate matches, it helps to eliminate conflict between the new possible roommate combinations. Matching roommates may be achieved more adequately when the University takes a closer look at students’ backgrounds, hobbies, likes and dislikes as well as their personal study habits and if they participate in athletics.

While this solution will not completely fix the selective process of picking prospective roommates, it does aid the process and possibly creates the need for fewer roommate swaps due to complicated situations within the residence halls. This allows the University to function smoother and will improve the overall satisfaction of the students residing in the residence halls. However, the application needs to a few more basic questions about the students. I can firmly assure you that this will appease all parts of the University.

Sincerely,
Annamarie Tritch

GOLD SIDE

"A Very Notti Musical"

JUDGE 1

Taking a classic and oft revisited tale like “Robin Hood” and trying to source it for any unexplored potentials is a predictably precarious path to tread. After all, the legendary heroic outlaw of English folklore has preoccupied storytelling luminaries for centuries. What could one hope to say that hasn’t already been said? Quite a bit it turns out. With their production of “A Very Notti Musical,” Gold Victory Productions takes the increasingly clichéd trope of Sir Robin and his Merry Men and completely turns it on its head; revealing a story unlike any the audience has seen before.

Ryan Howard’s take on the classic account seeks to trivialize Robin’s touted heroic tendencies,

by showing him as a man who is simply cultivating and enjoying the perks of his celebrated, but not warranted, valiant status. This slant leaves a spacious void in the role of the protagonist; a role that an empowered Maid Marian fills with an easy poise. A self-regarding and malicious Sheriff of Nottingham challenges her heroic intents with a palpable ferocity, while an endlessly acquiescent Prince John vacillates between being a reluctant hero and a spineless coward. Howard has turned this classic world upside down, and the results are dynamic and refreshing. Rampant with innuendo, witticisms and even some epic verse, the poetic book compliments the score nicely and brings out a distinct nuance in the characters.

The score itself is distinct and

stylized, creating a modern take with a medieval flare. Not only does it effectively establish the style of the show, but it becomes the primary conduit for character and plot advancement. The lyrics capture a distinct vulnerability and emotional gradation that goes beyond the book itself. The talent of the composing team is evident as they stretch themselves to explore a multitude of musical qualities. The one critique is that the score is so complex, that at times, it may be too difficult; there were moments that the complexity of the score and the multitude of sound left the performers on the stage struggling to find pitches or being forced to push beyond their natural vocal ranges.

Gold Victory Productions has assembled a stellar cast with a

conspicuous set of talents that highlights the distinct qualities of the production. The complementary trios of Merry Men and Ladies in Waiting combine stellar comedic timing with silky harmonies as they give the principles an opportunity to luxuriate in their divergent dilemmas. Tahauny Cleghorn’s Maid Marian is a modern heroin trapped in a medieval world; her vulnerability is nicely counterpointed by her determined nature, and she can absolutely sing her face off! Terrence Boykin provides a menacing presence as the loathsome Sheriff of Nottingham. The minute he takes the stage the stakes are elevated and the forces of antagonism made abundantly clear. Prince John, as crafted by Alex Belli, is an irrefutable fool with a conflicted soul.

He ultimately succeeds in winning the hearts of Maid Marian and the audience alike. But it is Jared Max Wright who brings the house down with his riotous creation of a disaffected and somewhat lecherous Robin Hood. With an unrivaled presence (think Jim Carrey meets Andrew Rannells in Lincoln green tights) Wright chews the curtains much to the delight of the audience; stealing the show in a way that any heroic outlaw could respect.

Redefining an overwrought folktale with its rousing creativity, defining performances and show stopping numbers, A Very Notti Musical was joy to watch. One is only left to speculate what is next for this talented group of individuals.

JUDGE 2

Despite a questionable title that reaches a bit too far for a pun, “A Very Notti Musical” was a triumph. Outstanding choreography, brilliant performances, clever staging and a surprisingly poignant script spelled success for this musical. Turning the Robin Hood story on its head, “Notti” places Maid Marian at the center of the tale, oftentimes with a slightly feminist bent. Playwright Ryan Howard has penned a play that is at once campy and raucous (as appears to be a common theme for College Night) while making a little social commentary along the way. With a story that finishes with Marian assuming the role of sheriff, following the vain ineptitude of Robin Hood, a foolishly foppish Prince John, and the evil

Sheriff, the message that women will fix the wrongs of the men is not lost on its audience. The only time the play fell flat was in the confessional scene, when Prince John mistakes Maid Marian for Friar Tuck. The play moves along at full steam until this point, when the script falls victim to this comedy of errors trope.

“A Very Notti Musical” was blessed with outstanding performers, particularly Tahauny Cleghorn in the role of Maid Marian. Possessing a powerful singing voice that can switch from legit to belting on a dime, Ms. Cleghorn’s gravitas as an actress may have been even more impressive. Jared Max Wright and Alex Belli (Robin Hood and Prince John respectively) each turned in outrageously fun performances, but often tended to be making the same

foppish choices. Terrence Boykin’s commanding presence as the dastardly Sheriff provided the show with some much needed danger. The Ladies in Waiting (Taylor Chatman, Krysten Richards and Emily Gabhart) turned in fantastic supporting performances, lighting up the stage in “I Gotta Find That Man.”

Director Alex Belli helmed this herculean production, aided by the extraordinary work of choreographers Jared Max Wright and Tahauny Cleghorn. Belli’s solid staging zipped the play along, eliciting strong performances from the entire cast, including an ensemble that never disappointed. Wright and Cleghorn teamed to create highly polished yet wildly unbridled dance numbers throughout. The only times it seemed that Belli’s staging faltered was when he chose to spread his

action out too far. His work succeeded when his actors were close enough to be able to connect with each other. The decision to place a guitarist onstage during one of the tavern scenes was by far the most puzzling directorial decision of the evening, when a musician who never appeared onstage before or after seemingly wandered onstage to play a song. While the musician gave a strong performance, the gag simply wasn’t worth the effort.

The composition by Rick Ardovino, Sam Ardovino, Justice Allen and Daniel Yates was ambitious and inventive, yet often atonal and dissonant. Several times during the production, performers who were clearly strong singers seemed lost, struggling to find their pitch in a score that simply needed to provide a stronger melody. The designs (led by Cameron Stewart and Lauren Brown) was

executed exceedingly well, if a little overdone. Throughout several numbers, the rep lighting plot was effectively put through its paces, resulting in some fantastic visual moments. A nighttime woods scene between Maid Marian and Robin exemplified the design’s excesses, however. A cleverly designed moon and strong lighting choices adequately set the mood, but less inspired tree flats and a puzzling star gobo seemed like overkill. This could be found in almost every scene: a great overall design approach that would have been helped by a little cutting.

JUDGE 3

The Gold Team’s production of “A Very Notti Musical” was thoroughly enjoyable! The “real” story of Robin Hood, told from the perspective of Robin Hood’s merry men, turned this classic tale on its ear, making Maid Marian the real hero and Prince John a misunderstood and easily swayed ruler. The production had a distinct style which was consistent in the dialogue, score, staging and performance, and hearkened to such Broadway musicals as “Something Rotten.”

Written by Ryan Howard, the script had clever dialogue that allowed for humor and concise storytelling while developing specific characters. The use of the male trio was a great device that set up the story and allowed for clever transitions that continued to move the plot forward. The score by Rick Ardovino, Sam Ardovino, Justice Allen and Daniel Yates also had clever moments with some humorous lyrics, although at times some of the melodies became repetitive. Similarly, while the tone of “I’ve Got It Bad” and “I Gotta Find That Man” were different, these two female-centric numbers felt rather similar. Despite the repetition, the score was catchy and the audience left humming the tune of “Welcome to the ‘Ham.”

The direction by Alex Belli was very strong, with specificity in movement and storytelling, good timing in the dialogue and consistency in style across the board. Belli’s direction worked seamlessly with the exciting stage pictures in Jared Max Wright and Tahauny Cleghorn’s choreography. The numbers were inventive and completely motivated by character

and story. This strong partnership between Belli, Wright and Cleghorn was most clearly seen in the scene and duet (“Loving Robin”) between Maid Marian and Robin Hood which was humorous and had a strong build.

Across the board, the cast performed with flair, a sense of urgency and strong singing and dancing. Tahauny Cleghorn as Maid Marian shined during her pop/rock solos and Jared Max Wright’s energy clearly made Robin Hood the sensation of Nottingham. Alex Belli infused Prince John with great physical commitment and humor and Terrance Boykin as the Sheriff of Nottingham played the villain well. The supporting cast was also strong, having distinct personalities and performing with energy and precision.

The production faltered a bit in the technical aspects. While the costumes suggested the time of Robin Hood, they did not have consistency of color scheme or of style. The red tights on the men were distracting and Maid Marian blended in with her ladies-in-waiting until she wore men’s clothing, which may have been more at home in the 1930’s than Sherwood Forest. Scenically, while the backdrop for the opening and closing scenes added a unique skyline, the painting made the scenic pieces seem one-dimensional. Additionally, the lighting did not always work, with some of the principal characters (the King and the Sherriff) being backlit by the cyc rather than having their faces lit from the front.

Overall, though, it was the story, style and consistency that made this the winning production of the 2017 College Night. Congratulations Golds!

POINT BREAKDOWN				
	JUDGE 1	JUDGE 2	JUDGE 3	POINTS POSSIBLE
Script	10/10	8/10	8/10	26/30
Lyrics	10/10	9/10	7/10	26/30
Score	10/10	6/10	6/10	22/30
Direction	9/10	9/10	10/10	28/30
Choreography	8/10	9/10	10/10	28/30
Acting	10/10	10/10	9/10	27/30
Singing	9/10	8/10	8/10	26/30
Dancing	9/10	9/10	9/10	27/30
Orchestra	8/10	8/10	7/10	23/30
Costumes	10/10	9/10	5/10	24/30
Set	9/10	8/10	6/10	23/30
Hair & Makeup	9/10	8/10	8/10	25/30
Props	4/5	4/5	4/5	12/15
Lighting Design	5/5	4/5	3/5	12/15
Running	9/10	10/10	10/10	29/30
Overall Effect	15/15	13/15	13/15	41/45
Timing				5/5
Production Subtotal	144	132	123	404/470
Preproduction Subtotal				124.75/166
TOTAL POINTS:			528.75/636	

PURPLE SIDE

“Showtime”

JUDGE 1

Henri Matisse asserted that “creativity takes courage.” This is a proclamation that needs to be re-emphasized with an increasing frequency in an era where homogeneity and instant gratification seem to have become the defining paradigm. Imagination has been eschewed with such a striking regularity that when one encounters profound creativity, the juxtaposition can be truly visceral. When The Purple Side took the stage on Saturday night, I encountered a strikingly courageous level of visceral creativity.

New to the whimsical chaos that is College Night at the University of Montevallo, I had no idea what to expect and was admittedly overwhelmed by the pageantry of what I could only describe as a “Hogwartian” occasion; but when the orchestra began the prelude, any trepidation that existed soon gave way to a mounting curiosity. What in the world was this? Having no credible basis of

comparison, I had no choice but to sit back and let the experience envelop me. And what an experience it would prove to be.

Purple Victory Productions’ “Showtime” is a fantastical story of Shakespearean proportions; replete with an evil king, a good witch, a pair of star-crossed lovers, some reluctant members of the clergy and even a few malevolent felines. The story poses the question of what would happen if, due to a magical mishap, a series of incongruous characters were transported to current day New York City and forced to team up to defeat a malicious monarch. What ensues is a madcap romp, as this medley of divergent characters seek to navigate a series of mounting conflicts in a vibrant and confusing setting. Think “The Tempest,” but with skyscrapers and the looming presence of the NYPD.

Matt Suddarth’s score is energetic and diverse; a true exploration in contrasting styles. From the classic “I want” song, to a Menken-like villainous reveal, to

a rap sequence that would make the Beastie Boys proud, the score becomes the principle driving force of the story, while simultaneously establishing the style and mood of the entire production. Laura Thomas’s lyrics, while at times peculiar and unbalanced, complement the score nicely and find a level of nonsensical charm and distinction that ultimately defines the story. Her lyrics become the primary source of character development as she dexterously helps the audience to navigate an increasingly elaborate narrative.

As can be true of even the most impacting Broadway Musicals, Eliah McCutchen’s script, at times, comes across as contrived and uneven. This is one of the most perplexing challenges inherent to the musical theatre genre: how does one infuse the dialogue with the same passionate intention as the songs? A perplexing challenge, but one that is necessary to address; an inability to do so can result in a mercurial forward momentum that does not permit the audience

to fully commit to the world that has been crafted. “Showtime,” at its most ineffective points becomes a victim of this persistent paradox. In those moments the text invariably stagnates, devolving to a fundamental level of exposition that simply seeks to fill the void between the jokes and the songs, without intentionally advancing the plot or broadening character development. However, in those moments that the actors are able to sincerely connect to the text, the script absolutely soars, creating a level of collective empathy that this kind of story thrives on. While “Showtime” ultimately succeeds in creating this connection, this does not occur until late in the production. One is left to speculate just how nuanced that relationship could be, had it been more intentionally fostered.

“Showtime” is rife with a number of vibrant performances. When Claire Quirk takes the stage as the forlorn princess Eliza, it is hard to look elsewhere, so captivating is her presence and crystal

clear her voice. In his turn as Nugget the Cat, Michael Loman crafts a performance that is so connected and physically specific that one assumes that he stepped right off of a Broadway Stage and into Palmer Auditorium. Ashlyn Bondurant and Aaron Coleman combine to create a truly dynamic, and mirthful, set of companions to the story’s protagonists; it is through them that much of the action is sifted and the comedic gold mined. Alyssa Green’s Emcee is positively fascinating on stage; in the vain of “Pippin’s” Leading Player, she provides a stylistic backbone to this frenzied tale. She just doesn’t spend enough time on stage and isn’t given enough agency to manipulate the story, thus the audience is left wanting more.

Returning to Matisse’s sentiment, Purple Victory Productions’ “Showtime” was a profoundly courageous display of creativity. There is true artistry and limitless expression on that stage. True artistry requires one to stretch their expression to its limit; after all, one can never hope to truly discover who they are, unless they are willing to chance finding out.

JUDGE 2

The most impressive element of this production was its creative energy - if only the execution matched the conceptual drive. “Showtime” featured an outstanding score (composed and orchestrated by Matt Suddarth) that was at once innovative and melodic. The show succeeded most when it was able to rely on Suddarth’s work, particularly with the song “Here, Kitty, Kitty.” Led by the two cats (the extraordinarily gifted Michael Loman and the charming Madison Johnson), this kinetic, dance-driven number really brought the production to life at this point. The staging followed suit here, becoming much more focused and pointed, eliciting the strongest audience response of the performance. The score was

coherent throughout, forever staying true to its themes and motifs. The only time the score seemed to fall flat was in the number “Raise a Little Hell.” If this is the title of the song, you had better do just that. Instead, the song seemed timid; afraid to take the risks necessary to come undone at the seams and really go wild. Aside from this song, however, this score really soared.

While Eliah McCutchen’s play often pays clever homage to such famous musicals as “Hamilton,” “Thoroughly Modern Millie,” “Oklahoma!” and “Cats,” all of these nods seem to be one or two too many. McCutchen’s ambition seems to get in the way of itself, pulling the play in far too many directions. With so many allegiances to so many different

storylines, the play becomes difficult to follow, differentiating the focus and making it unclear which protagonist we should follow. The script is most successful when it relies on its own merits and limits how much service it owes to these famous pieces. Nevertheless, Eliza (Clare Quirk) and Penelope (Ashlyn Bondurant) each turn in strong performances, both as actors and vocalists, allowing the audience to best identify a central protagonist.

Directors Chris Patillo and Dakota Patrick, along with Choreographer Clare Quirk, staged an enlivened and physical show, yet seem to suffer from the same lack of focus. A good example of this dichotomy occurred in the song “Jailhouse Rhythm.” To start the scene preceding the song, a

large group of actors were huddled behind some rather unwieldy jail bars on one side of the stage. Once the song opened into a larger dance number, however, the directors and choreographer impressively propelled the actors across the stage. While this piece was quite successful, the decision to leave the jail bars on stage right did nothing for the piece and distracted from the good work of the performers. Additionally, visual storytelling seemed to suffer in this production, with most of the action played in one flattened line. Paying closer attention to the dynamics of upstage versus downstage would have done wonders to clarify the story of this play. The overall design was often uneven, from some fully realized makeup and hair to others which

seemed to be half-done, as well as a well-designed NYC skyline that is upstaged by a street sign that needed to be struck in the middle of the closing number in order to close the main curtain. Once again, a stronger focus could have tied these elements together.

When “Showtime” relied on its strengths (dynamic score and gifted performers), it excelled. When the cast came together and performed as one, it soared. It ran into trouble, however, when it tried to get in its own way and the ensemble worked separately rather than together. A script that trusted more in its own merits and a stronger emphasis on focus and execution would have lifted this work to the next level.

JUDGE 3

“Showtime” was a homage to musical theatre. With New York City as its backdrop, traditional musical theatre song forms and characters resembling musical theatre icons including Elphaba from “Wicked,” the Leading Player from “Pippin,” a couple of cowboys from “Oklahoma,” two cats from “Cats” and nuns (which appear all over musical comedies), this piece certainly celebrated the art form of College Night.

While parts of the production seemed familiar, “Showtime” faltered in its storyline and exploration of a central theme. The opening sequence with the Emcee led the audience to believe that a slick contemporary musical was about to begin, but the following split scene of both a princess in a tower and cowboys in a saloon did not follow through and only led to confusion. A device was necessary to get these disparate characters to New York City and the witch’s magic wand, which made this transition possible, was not fully explained.

The score by Matt Suddarth and Laura Thomas had some clever moments and interesting melodies. In particular, “I’ll Conquer You,” a nod to “You’ll Be Back” from “Hamilton,” was strong lyrically. The script by Eliah McCutchen had some funny dialogue (“Who is Ny?”) but the group scenes (which comprised much of the show) were difficult to follow and some of the dialogue felt unnecessary and unmotivated.

Chris Patillo and Dakota Patrick’s direction worked best in smaller scenes, including the duet between Eliza and Levi, which was specific and sweet. Less successful were the larger group scenes which often featured the cast standing around. Claire Quirk’s choreography was energetic and the cast

performed well together, but the numbers were often not motivated by character or situation. Most of the large numbers had the ensemble dancing in unison and although this showed the precision of the ensemble, it did not allow individual characters to be explored or the situation and emotional motivation of the characters to be explained.

The technical elements were very strong. While the characters themselves did not seem to work in the same world, they were costumed beautifully by Katie McCormack, with cats that looked straight out of the Broadway musical and believable nun costumes. Rachel Harold and Megan Liveoak’s scenic painting was creative, bringing 3-dimensional elements to 2-dimensional flats. The overall scenic design was clever and allowed for smooth transitions. Unfortunately, there were a number of times people were out of light, particularly in the bar scene where the principles were darker than members of the ensemble.

Although the performances were not consistent and it was occasionally difficult to understand dialogue because of rushing through lines or dropping at the ends of phrases, there were a number of standout performances. Claire Quirk and Ashlyn Bondurant as the two princesses worked well together while maintaining individuality and both not only sang beautifully but also delivered the dialogue with honesty and urgency. Michael Loman and Madison Johnson stole the show as Nugget and Lola, singing and dancing with high energy and serious skill. Much of the ensemble also had strong performances with memorable moments from Dakota Patrick as the Mime and Robin Stevens as Mother Superior.

Although “Showtime” strug-

POINT BREAKDOWN				
	JUDGE 1	JUDGE 2	JUDGE 3	POINTS POSSIBLE
Script	7/10	7/10	5/10	19/30
Lyrics	9/10	7/10	7/10	23/30
Score	8/10	9/10	7/10	24/30
Direction	8/10	5/10	6/10	19/30
Choreography	7/10	8/10	4/10	19/30
Acting	7/10	6/10	8/10	21/30
Singing	9/10	9/10	9/10	27/30
Dancing	8/10	8/10	8/10	24/30
Orchestra	9/10	8/10	7/10	24/30
Costumes	8/10	8/10	7/10	23/30
Set	8/10	7/10	7/10	22/30
Hair & Makeup	10/10	7/10	9/10	26/30
Props	3/5	4/5	4/5	11/15
Lighting Design	4/5	3/5	2/5	9/15
Running	8/10	8/10	7/10	23/30
Overall Effect	13/15	10/15	10/15	33/45
Timing				5/5
Production Subtotal	126	114	107	352/470
Preproduction Subtotal				150.5/166
TOTAL POINTS:				502.5/636

gled to identify a central theme or style, it was clear that the Purples value high energy, a sense of community and inclusivity and

the art of musical theatre. Almost as impressive as the production itself was the dignity and strength the Purples showed as the other

team was awarded a victory. That really is the spirit of College Night and for that, the Purples deserve a standing ovation.